

THE Gateway

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Leahy says Omaha franchise would absorb cost

Pro football team seeks expansion of Caniglia Field

By KEVIN COLE

UNO has adopted a wait and see attitude on whether to accept a proposal that would allow the Omaha franchise of the International Football League to use and expand Al F. Caniglia Field.

Omaha attorney Jim Monahan and his partners, Quinton Hughes of Bellevue and Max Bartlett of Cedar Rapids, Iowa, also lawyers, hope to present the NU Board of Regents with a concrete proposal at the July 23 meeting.

The new league will have 12 teams, and is scheduled to begin its first season in March of 1984. The Omaha franchise has been accepted into the league and is now searching for a stadium in which to play its home games.

"For us the stadium is critical," said Monahan. "We have to have a place to play with at least 20,000 seats to be practical," he said.

Caniglia Field presently has seating capacity for about 10,000 people. Stadium Unlimited of Grinnell, Iowa, was enlisted to come up with a new plan for seating. The plan calls for expanding seating on the east side of the field by about 7,000, and on the north and south end-zones by about 3,000. This would raise the seating capacity to about 21,000, the minimum number needed to support the franchise.

The expansion plan also states that by elim-

inating the pine trees at the north and south ends of the stadium, 10,000 seats could be added, bringing the total seating capacity to 30,000. Monahan said, however, that the Stadium Unlimited report described the chance of being allowed to tear down the pine trees as "not very likely."

UNO Athletic Director Don Leahy also said that expansion of the stadium would not reach 30,000. "There's no way that this facility could be expanded to that number. They're talking about chopping down those pine trees and that just won't happen," he said.

Leahy said he is willing to listen to any proposals that the franchise might have for use of the field. He outlined tentative conditions that would be sought by UNO for such an agreement. Leahy said the team would have to "include any and all of the expansion costs and a very acceptable rental fee."

Scheduling of games would first have to take into consideration the needs of the university and future commitments agreed to by the university, according to Don Skeahan, director of the Student Center. Skeahan's duties include drawing up the schedules for the Fieldhouse and Caniglia Field.

"It's my understanding that they would use the field for weekend games only with the pos-

sible exceptions of one or two games only," said Skeahan. "We'd be extremely reluctant, except under the most unusual circumstances, to schedule a weekday ball game."

Monahan agreed that the best use of Caniglia Field could only occur on the weekend. "We don't want to be out there when there are other things going on. It would just add to the confusion," he said.

The team, which is as yet unnamed, is reluctant to consider the use of 15,000-seat Rosenblatt Stadium in South Omaha for its games. "The basic reason against it is that it's basically a baseball stadium. Baseball just hates football tearing up its parks . . . and there's only about 6,000 good football seats," said Monahan.

As with the other UNO staff interviewed, head football coach Sandy Buda was non-committal on the prospect of a professional team sharing the field. "If the stadium is expanded, that would help our program. When we have a lot of interest in a game, we can get more people into the field and that means more dollars back into the program," Buda said.

Monahan also said added seating capacity would benefit UNO. "There's no doubt that UNO can sell 20,000 seats if someone would put them up for them," he said.

Monahan said he would like to resolve the question of where his team will play as quickly

as possible. "Most of the rest of the league is ahead of us, as far as signing players and a place to play," he said.

Two of the teams in the league, the North Carolina team based in Charlotte and the Ohio team currently based in Canton, will be upgraded semi-pro teams from the American Football League. Other teams in the league include: Chicago, Houston, Southern California, Florida, New York, Nashville, Tenn., San Francisco, Milwaukee and Honolulu.

The IFL is currently seeking to sell its television rights, and Monahan believes that a contract will be signed because television has demonstrated its willingness to buy into a program with less than one-third of the market share. "ABC picked up the USFL on Sunday with only 10 percent of the market, and ESPN paid \$6 million for 3 to 5 percent of the market," said Monahan.

In another feature similar to the USFL, IFL teams will hold the rights to certain area schools and their players. Monahan said the exact terms for rights to players are "left up in the air, except the general areas."

For the moment, Monahan and his partners' greatest concern is finding a site for their team to play. "Right now that's between us, our bankers and the university," Monahan said.

Road closings reduce parking opportunities

More UNO students are parking on campus this summer due to the closing of some roads in Elmwood Park.

That's the conclusion Herb Price, director of University Relations, drew from figures on summer parking provided by Campus Security.

As of June 26, Price said, 1,033 day parking permits and 277 night permits had been purchased. Those figures compare, respectively, to 670 and 259 last summer. The overall increase in permits is 381.

Summer permits cost \$5 for day and \$3 for night.

Price also said increased use of UNO parking lots is noticeable. In summers past, he said, there would usually be parking spaces available in Lot X, located west of the library, during morning hours. He said Lot X is filling up faster this summer, and cars are spilling into Lots W and the First Christian Church lot, the lots farthest west on campus. Price said those two lots were nearly empty in past years.

The UNO lots are never totally full during the summer, Price said. Even during the peak period at 9 a.m., there are still spots open in Lot W.

He said this can be deceiving because there are approximately half the number of students enrolled in the summer than there are during the fall and spring terms.

"Late in August, it's a whole different ball game," he said. "Nine months of the year, they're quite full."

Elmwood Park roads have not been totally closed for the summer. Gates block sections of roads at points to prevent through traffic. Price said he had no figures on how many parking spaces were eliminated in Elmwood with the road section closings.

The Omaha City Council voted last spring to close the Elmwood roads in summer months. That was a compromise on an original proposal that would have closed the roads all year.

The gates were closed May 15 and will not reopen until Aug. 21, a week before the beginning of the fall session.



Roger Hamer

Can you spot your car? . . . If so, you must have gotten to campus early. According to figures compiled by Campus Security, lots are filling faster this summer than last.

University continues landscaping plans begun in 1980

The walkway between the Performing Arts Center and the Engineering Building will soon be transformed into a UNO version of the Central Park Mall, according to Jim Veiga, director of custodial and grounds services.

He said existing sidewalks will be replaced with brick paths lined by plants. In addition, "people places" — seating areas made of railroad ties — also are part of the landscaping plan. Work is scheduled to be completed by Aug. 27, a couple of days before the beginning of the fall semester.

Veiga said the project is part of a 1980 plan for grounds improvement at UNO. "The plan is based on a feel of the earth itself, and watching where people congregate," he said.

Most of the money for the improvements comes from grants by the Nebraska Foundation and donations from employees and others interested in landscaping, Veiga said. A large donation helped finance the mall plan, he added.

Veiga said his department is working "smarter, not harder" to reduce costs of the landscaping projects. For example, he said, new flower beds and plants across-campus were added by using low-cost, low-maintenance materials.

Many of the new plants were originally grown in gardens on the west side of campus and then transferred to their present site. Plant beds' mulch will come from wood chips made from dead trees and shrubs at the university,

Veiga said.

Well-planned beds and borders require less maintenance and water than lawns do, he said. The plants also will "begin to formalize the areas so it (UNO) will look like a contemporary institution which will blend in with the community."

Veiga said other recent campus improvements include planting ivy around the fence of Al Caniglia Field; planting climbing roses around the Caniglia memorial on the north side of the field; and planting of a sprawling plant called crown vetch on the slope south of the College of Business Administration Building.

The latter was done after Veiga said he saw "students slipping and sliding" on the grass on

the slope. Planting the vetch will eliminate the need to mow the slope, prevent soil erosion, and deter use of the slope as a pathway.

Proposed projects include a "perennial flower border" extending along the east side of the Performing Arts Center and introduction of planting in parking areas. Veiga said UNO will be a "beautiful environmental addition to the community" in about five years.

On a related subject, UNO has been recognized as part of the Nebraska State Arboretum Society, which also includes Elmwood and Memorial Parks. Veiga said Air Force ROTC is responsible for suggesting membership. Identification tags have been placed on campus.

Danny Powers — no radical he, just a 'feisty Democrat'

Second in a series.
By STEVE PENN

He still says he's just a "feisty Democrat." But to those on the receiving end of the Danny Powers experience, he was the "campus radical."

It's hard to tell from the modest office at 1007 Park Ave. where he now practices law, that Daniel K. Powers, 33, was once considered by some to be a "hippie", that is to say "Yippie", a blasted "radical" during his college days at UNO.

But the front page pictures, the headlines and the generally well-known exploits of Powers bear witness to the fact that he was, indeed, a harbinger of change at UNO.

From 1968 to 1972, Powers' antics ran the gamut from starting his own newspaper and political party to declaring himself king of the campus and running his dog, Misty, for Homecoming Queen.

Things are different now, but Powers still has the zeal and zest for an active, often thought-provoking life.

Leaning back in his black office chair as another day of work as a lawyer ends, Powers hardly appears to be a barrister. While he is surrounded with the proper trappings of the profession — voluminous copies of the Nebraska statutes — he is clad in black, untied shoes, blue jeans and a dress shirt, attached to which is a Chicago Cubs sticker. He's an avid fan.

The word "hippie" or "radical" would seem to conjure images of long hair, but not for Danny. With short hair and a broad smile full of teeth, Powers is a rather unassuming sort of fellow. He looks like what he says he is at heart: a feisty Irish Democrat.

"I would rather be going to school right now," said Powers, reminiscing about his college days at UNO. "The sexual revolution has progressed. Things now, I'm sure, are more fun."

However, things weren't all that dull at UNO between 1968 and 1972, at least not if Danny Powers had anything to say or do about it. And he usually did.

'Graveyard'

He enrolled at Omaha U in 1968 although he really didn't want to. But one thing was sure — The University of Nebraska-Lincoln was out. "I considered Lincoln to be the world's largest lighted graveyard," said Powers.

"I really wanted to join the Army. All my buddies joined the Army," Powers said. That seemed natural enough since his father had been decorated while serving in the Army during World War II. The excitement and glory attracted him.

But one summer on the east coast had a permanent effect on Danny Powers, and later, the UNO community.

"I wanted to go to Boston. We had relatives at Cape Cod," Powers remembered. After travelling to Boston, and spending a New England summer as a lifeguard at the Cape, Powers again got the itch to move.

Counter culture

This time, the echoes of Horace Greeley took hold and he and some friends headed for California. Powers said he originally wanted to attend Berkeley, but disagreements with his father led to a change in thought. Still, Powers said he wanted to see what the new "counter culture" was all about.

After having tasted the fruits of this new liberal vine, Powers returned to Nebraska and

enrolled at OU. "I just wanted to go for a year, get my grades up and get out," he said.

But it wouldn't quite work out that way. The experience Powers had been exposed to on both coasts would provide the spark for more than one fire on the tiny campus, as yet untouched by the new wave of social liberalism.

When asked to describe the atmosphere of OUO at the time, Powers laughed heartily and offered the following: "You ever watch Star Trek and they arrive at the planet where they're all mobsters or something? Well, when I arrived at UNO (in 1968), it was just like 1948."

Powers said that what the students were doing and the way they looked made him think that there was "literally a time gap" between UNO and other college campuses.

He soon found out that the campus and its activities were heavily dominated by the fraternities and sororities: the Greek deadlock.

Social functions were channeled through the Greek system and Student Government was run almost entirely by Greeks.

Initially, Powers said, he had "no interest in (campus) politics at all." However, one encounter with the "Typical Freshman Contest" changed all that.

He recalled that one afternoon, as he was strolling about the campus, he was accosted by several loud and boisterous Greeks who surrounded him and began hounding him to vote in the contest. The contest was nothing more than a popularity contest, and Powers said that one encounter did more to spur him toward active interest in UNO affairs than anything else.

Thus began the illustrious college career of Daniel K. Powers, "campus radical" — a title he still does not readily accept.

"I see Danny Powers as more of a Roosevelt-Kennedy Democrat," he said. "I was a Kennedy Democrat and so was my father. He (Kennedy) was my hero. I was Irish, he was Irish. He was a strong man. He had guts."

Powers displayed a bit of his own intestinal fortitude when he decided to enter the UNO political arena in 1969.

Deadlock

He was planning to put together a political contingent to challenge the Greek deadlock of campus affairs. Needing a meeting place, Powers asked the administration if he could use a room in the Administration Building to hold a meeting.

The request was denied. Powers was told by the administration that only student groups were allowed the use of campus facilities and since he had no official group, he therefore was not allowed a room.

Not taking no for an answer, Powers then approached Student Government with a request to become an official student organization. Student Government refused on the grounds that Powers' group had no written constitution as required by Student Government bylaws.

Temperature rising, Powers acquiesced. "So I wrote a constitution that made me king," recalled Powers, laughing. With a cocky, satirical gleam, Powers laughed again as he half-heartedly explained that his non-conformist idea "was gonna be an experiment in monarchy or something, I don't know."

But Student Government wasn't laughing. "They refused to approve it so I called them cowardly dastards." It was at this point that



Roger Hamer

Danny Powers . . . OU in 1968 was like a bad Star Trek episode to him.

Powers was physically removed from the room by the senate sergeant-at-arms.

"To this day there are people who will tell you I called them bastards, but I didn't. I said dastards, after cartoon characters. That's why people will tell you I was a radical. I was motivated by anger."

Amazed at the ineptitude and impotence of Student Government, Powers became increasingly more outspoken about campus affairs. His feisty nature again surfaced at another Student Senate meeting. The meeting also was attended by Elizabeth Hill, then Dean of Women. "I was talking and she interrupted me. I asked her to let me continue. She interrupted me again and I said, 'Will you shut up and let me speak?' Well, that was it. I was a madman from outer space."

The students were aghast that one had talked to an administrator so. "They were intimidated by the system. All they wanted was something for the resume," said Powers of the student leaders.

Fed up with the attitude of the Greeks and the administration, Powers launched a series of satirical attacks at both in a paper of his own called the "Independent Voice."

Powers' prose later peppered the pages of the student newspaper, The Gateway. Powers added that he was less than enthused with student journalists as well. "Journalists thought they were God's gift to liberalism," he said.

'Screw around'

Just as he thought Student Government was a place for political science majors to hang out, Powers described the student newspaper as "a place for aspiring journalists to screw around."

But Powers apparently felt good enough about the newspaper to stay and cover the political beat as well as write two columns.

By the time Powers was a junior, he had gained a good feel for the way things worked on the campus. He wasn't impressed.

"I went to a restrictive high school (Creighton Prep), but the attitudes of the UNO administrators were more regressive than the attitude of my school administrators, who had demerit cards and dress codes," said Powers.

As Powers continued to make his presence known on campus, events around the country began to shift. Protestors of the U.S. involvement in Vietnam were becoming increasingly more vocal. Marches and rallies were gaining momentum. Although UNO was somewhat cloistered from all of this, the far-reaching effects of the widespread movement finally penetrated the campus boundaries.

Black students became restless and started to identify with the national civil rights movement. A coalition of blacks at UNO, calling themselves Black Liberators for Action on Campus (BLAC) met secretly to discuss what would become one of the more "radical" moments in UNO history.

(Continued on page 6)

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Music

Band decked out in pink suits shocks Neil Young fans

Who the hell are the Shocking Pinks? That's what many in the audience at the Neil Young concert were asking Monday night when a band dressed in pink suits bounded onto the stage.

When the lead singer started singing, however, most in the audience knew it was Neil Young, though he didn't look like it.

He had slicked-back hair and wore a two-piece white suit. He completed the early '50s outfit with a pink shirt, black tie and white shoes. The members of the band all wore pink suits.

Apparently, not everyone realized that the band included Young. Otis Twelve of Z-92 said on the air Tuesday morning that listeners were calling to complain that Young had the band do the last set.

Even those who knew Young was in the band seemed shocked.

When it was announced that the Shocking Pinks (and thus Young) had left the auditorium, most stood dumbfounded, then began screaming and chanting Neil! Neil! Neil! But as the audience began to thin out, it became obvious that Young would not return.

"It was good until that (insert any obscene adjective) last part," fans were saying as they made their way towards the exits.

Although the Shocking Pinks' music was upbeat, hard-rocking music, it was not what I or many others in the audience paid to see.

It had started as it was advertised (an inti-

mate evening with Neil Young.) It was Young singing, playing his guitars, harmonicas and pianos. Young played a song, the audience applauded. Young played another song, etc.

But even at the opening of the show, it was obvious that Young had some surprises planned.

Featured on a large television screen before the concert was a slick announce named Dan Clear. His straight-faced manner reminded me of the announcer on All-Star Wrestling. He talked of all the exciting things to do around Omaha, like visiting SAC headquarters near Bellevue. At the mention of SAC, a chorus of boos rang out from the audience as some began shouting "no nukes."

Also featured on the screen during breaks were old cartoons and shows such as Howdy Doody. After breaks, Young pointed a finger at the TV screen as if shooting it, and it clicked off.

Throughout the concert, Young seemed like a little kid showing off his new toys. During songs from his "Trans" album, he operated synthesizers by remote control as he pranced around the stage and pointed lights at members of the audience.

After a scorching version of "Mr. Soul" from "Trans," Young had the audience in a frenzy. The cheering continued long after he left the stage to take a break.

But when the Shocking Pinks took the stage, some of the cheers turned to boos, at least until

most of the audience figured out that Young was in the band.

Enthusiasm did wane, however. The members of the audience who were earlier pressed against the stage, thrusting their arms into the air and swaying to the music, seemed to lose interest as the Pinks played their brand of '50s rock.

One girl in the front of the stage, however, still seemed to be dazzled by Young. So dazzled that she unbuttoned her shirt and thrust her exposed breasts towards him. The part of the audience that could see her seemed more interested in her antics than what was going on on stage.

A roadie was so interested that he made his way through the crowd and handed her a pen and paper.

Earlier in the show, she probably would have been ignored.

The audience roared each time Young started a song. He began the concert with "Comes A Time," and played a full set of his pre-synthesizer tunes. He dedicated "Helpless" to the people who had purchased tickets for his Lincoln show that was canceled this spring.

Before he played "After the Gold Rush," he explained to the audience why he hadn't played the song for awhile.

"This is one of those songs that they play so much on the radio that you get sick of it," he said.

The song was especially well-received, as

were "Hey Hey My My" from "Rust Never Sleeps" and the version of "Mr. Soul" from "Trans." Generally, the applause got louder as the concert went on, until the Shocking Pinks began playing. Then the applause seemed to be polite instead of truly enthusiastic. There were even some boos.

Because it was early in the tour, perhaps, his timing seemed a bit rusty on some of the older songs. The vocals were a bit harsh and his guitar-playing a bit heavy-handed at times, but no one really seemed to care.

Even when he played the wrong harmonica on a song, no one seemed to notice until Young pointed it out.

He seemed surprised at the applause after the song, as if he expected the audience to catch his mistake. "They all look the same from a distance," he said of the harmonicas. "But if you like it so much, maybe I'll use it again."

Young seemed pleased with the enthusiastic audience. He didn't even seem to mind when people jumped on stage and were carried off by security.

The concert, a sellout of 10,500 tickets, was definitely worth seeing. The first two-thirds alone of the concert was worth the \$12.25 admission price.

Though he probably alienated some fans Monday with the Shocking Pinks, he had people talking about Neil Young. And I'm sure that's what he wanted.

—CHRIS MANGEN

Fred And Flip



What's Next

Mel Brooks' western-farce, "Blazing Saddles," will be shown tonight and tomorrow night outside the CBA Building at 9 p.m. The movie, which is free to the public, is sponsored by the Student Programming Organization.

Turtle tracks

UNO's Campus Recreation and the Omaha Parks and Recreation Department will be sponsoring the fifth annual "Thirsty Thursday Turtle Races" beginning July 14. The event will run five consecutive Thursdays.

It will take place at the Elmwood Park Pavilion on Thursdays in July and August from 7 to 9:30 p.m.

There will be 10 races nightly, with various categories of racing including "slowest race" and an event for tortoises. There also will be beauty contests for turtles.

Interested turtle-racers and spectators are invited to watch free of charge.

In case of rain, the event will be held in the Health, Physical Education and Recreation Building.

Computer BASICS

UNO's Center for Professional and Organizational Development is offering a course, "BASIC and the Business Computer." The course will run for eight Tuesdays beginning July 19, from 6:30 to 9 p.m.

The classes will be held at the Peter Kiewit Conference Center, 13th and Farnam Sts.

Registration fee is \$275 per person, with a 10 percent team discount available to organizations registering three or more persons for the course.

For more information or to register, call 554-2394 or 554-3339.

Crash course

A motorcycle rider course for beginners will be offered at the

Peter Kiewit Conference Center, 13th and Farnam Sts. The 20-hour course will meet from 6 to 10 p.m. Friday, July 22, and from 8 a.m. to 5 p.m. Saturday and Sunday, July 23 and 24.

The course, which is sponsored by the UNO College of Continuing Studies, Campus Security, and the Motorcycle Safety Foundation, is open to anyone of licensing age. Students under age 18 need parental consent.

Registration fee is \$17.50 and includes use of a motorcycle and a helmet, and all course materials.

For more information and to register, call 554-2618.

What's Next is a weekly feature. Information for publication should be in The Gateway office by 1 p.m. the preceding Friday. Due to space limitations, priority is given to timely announcements by campus organizations.

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Comment

Study IFL proposal

Football in spring and summer appears to be the latest trend. The United States Football League wraps up its inaugural season in a couple of weeks, and last week brought the news of formation of still another pro league, the International Football League.

Omaha attorney Jim Monahan, and a couple of partners, announced that River City will have a franchise in the league as long as they can find a place to play. Monahan wants the Omaha team to play in UNO's Al Caniglia stadium.

In order for the local franchise to be accepted for play in the IFL, the team must play in a facility which can hold at least 21,000. Caniglia Field currently holds about 10,000, and it will take the approval of the Board of Regents for it to be expanded.

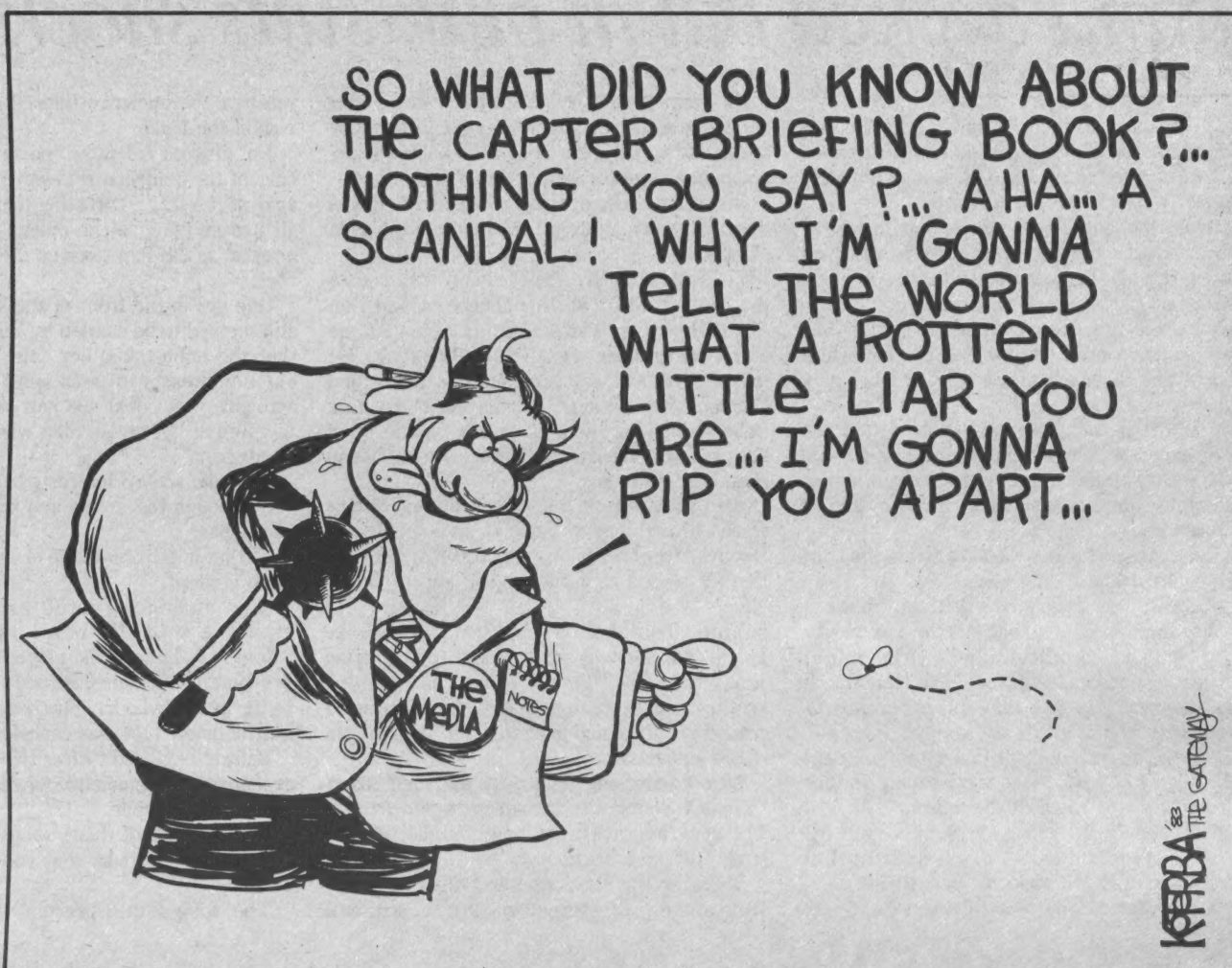
According to UNO Athletic Director Don Leahy, the Omaha team would have to pay the full cost of expanding the field, as well as "a very acceptable rental fee."

There are some benefits to be gained by UNO if the IFL is successful. The possibility of playing in a larger stadium may help UNO coach Sandy Buda attract more players.

The IFL proposal for Omaha does raise some problems. For starters: should the regents approve stadium expansion, how would this affect the UNO team this coming season? Would inconveniences caused by construction discourage UNO fans from coming out on Saturday nights this fall? The IFL is supposed to be ready to play by March of next year.

Secondly, if the east stands are expanded, would it affect parking currently available behind Arts and Sciences Hall? Does the university stand to lose any parking because of an expanded Caniglia Field?

Finally, there is the problem of the Omaha franchise disrupting university events held on Sundays. Should summer football take off, and 20,000 — even 10,000 — people start showing up on campus, where are they going to park? University events held on spring and summer weekends should take precedent.



Debate controversy deserves attention; debates don't

By MORTON KONDRACK

New York, July 4 — There are two good ways to ensure there are no more repetitions of the "Debategate" affair — the bucketing of briefing documents from the Carter White House to the Reagan campaign in 1980. One is to have a thorough investigation. The other is not to have any more presidential debates.

President Reagan, House Speaker Tip O'Neill, House Majority Leader Jim Wright and many other politicians are pooh-poohing the debate affair. The president says even if some Carter papers did get transferred to his campaign organization, they were not important, and their receipt was not unethical.

He has asked the Justice Department to "monitor" the case but, so far, no full-scale investigation is underway that might lead to the appointment of a special prosecutor.

Meanwhile, Rep. Don Albosta (D-Mich.) has been allowed to launch a "low-key" congressional investigation, but it has only cool support from Democratic leaders O'Neill and Wright, who never much liked Jimmy Carter anyway, and don't want his memory revived.

Ronald Reagan won the 1980 election by a landslide, but as the candidates prepared to debate on Oct. 28, 1980, all public opinion polls showed the race tightening up nationally and in key states. Reagan's pollster, Richard Wirthlin, was showing his man ahead by 43 percent to 37 percent, but also found that 11 percent were undecided.

In other words, at the time Reagan's staff members prepared him to debate, they had every reason to be tense, and to be

tempted when Carter documents came their way.

We will never know whether his prepping by David Stockman, Jeane Kirkpatrick, and columnist George Will caused Reagan to win the debate and the election. But it certainly did no harm to the Reagan side to know in detail what points Carter planned to make and what attacks he would level against Reagan. Stockman bragged in a speech on the very day of the debate that he knew just how things would go. That night, Reagan indeed was able to parry every Carter thrust.

So, these documents were valuable political property. They were taken from their owner and given to someone else — secretly. That is close to the legal definition of theft. The material was accepted and used. That is close to the definition of receiving stolen property.

Who did it? At first, it appeared that this was a one-shot, low-level filch. But as the Reaganites searched their files, it appears they got documents from three separate domains in the Carter White House: the domestic council, the National Security Council, and the vice president's office. Carterites say no low-level employees had access to all three.

That suggests two possibilities: a high-level spy, which is possible but unlikely. Or, a network of low-level moles. Either way, somebody in the Reagan entourage was running a significant espionage operation.

There is, to be sure, a third possibility: that so many people in Carter's White House were so disgusted and disaffected with his administration they were voluntarily committing political treason.

It's also possible, as Carter pollster Patrick Caddell insinuates, the debate papers are "just the tail" of a very big rat; that is, a large-scale political spy operation was mounted against the Carter White House to obtain all sorts of campaign and government intelligence.

It's true that the Reagan forces feared an "October surprise" — possibly, Iran's release of U.S. hostages — that would turn the election to Carter. Were spies really after Iran material, and got debate books in the process? It all ought to be investigated.

At the same time, assuming that only debate materials are involved, the country could do itself a great favor by not having the presidential election hinge on the outcome of a televised debate. Certainly, not a single debate late in the campaign.

TV debates are basically TV shows. They reward glibness, stage presence, and superficiality, not wisdom, depth, and judgment.

If we have to have debates at all, there should be several, but a better test of the candidates would be to give them each three free half-hours of airtime to fill up as they choose. How they do it, what they say, and how they say it, would be a better test of governing ability than the present system of judgment by combat.

Debates are like war, and people are so anxious to win they sometimes think that anything's fair. Politics as war produced Watergate and now, apparently, Debategate. Politicians were supposed to have learned some ethical lessons from the first "gate," but it seems some forgot. We need a new investigation to remind them.

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Have a nice detente!

THE Gateway

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Neurotica By Karen Nelson

... welcome to Sortino's

Through the years, the Student Senate had often been accused of being a useless social clique.

Frequently, the criticism is justified. The latest evidence comes from the May/June 1983 UNO Student Senate Review:

SENATE SYNOPSIS MAY 19, 1983

Although the Senate failed to achieve quorum, several announcements of importance to the Senators were made. Kathleen Olson announced a Student Government party to be held at her house, while most of the Senators present at the meeting went to Sortino's.

Not that there's anything bad about being a useless social clique. Student Government really doesn't have the power to be anything more than that. But, if the senate is going to be a social power, it should work on its technique.

Since it's unlikely that the Student Senate is going to get any more power over the fate of UNO than it has now, here are some ways to improve its social standing:

1: Move all meetings to Sortino's. The meeting usually adjourns there, anyway, so why not just start out there? The parking at Sortino's is better than it is on campus. Holding meetings at Sortino's may even encourage better attendance.

2: Get there early. Around 6 p.m. would be a good time. Treat Del and the guys to some pizza and a few pitchers. Try

to beat the video games. Sit around, put a few quarters in the jukebox, relax. But whatever you do...

3: Don't start the business meeting until 10 p.m. Very little will get done. In fact, almost as much will get done as it does right now. That's all right. Senate in-fighting, snide remarks at reporters, votes on resolutions which will be ignored by the regents — all of these can just as easily be done after a few drinks.

Once the Student Senate establishes itself as a social power, all kinds of sweeping changes can be made.

Student fees would no longer exist. Instead, student agencies would be supported entirely by the proceeds from bake sales, all-school parties, Pepsi Challenge winnings and panhandling. The senate would charge each member dues, which would be used to pay for pizza, beer and typewriters.

Student elections would also be eliminated. Senators would be chosen each fall during a one-month initiation period. Students under consideration would be judged by their grade point averages, service to others, social status, how much they can drink at one time, personality and how they look in evening clothes.

Student president/regent candidates will be required to perform various stunts, such as cleaning the carpets in the administrative offices with a toothbrush or searching for a telephone

with a left-handed hold button.

In other words, Student Government would officially become what most of us have known it to be all along — just another fraternity of fun-loving boys and girls.

Well, I guess we aren't going to get invited to the next Student Government party, either.

Usually, this column tends to ignore "society" news. I couldn't let this week go by without mentioning that Whitcomb, professional curmudgeon and occasional contributor to The Gateway, got married (paradoxically) during the Independence Day weekend.

Whitcomb and his bride did not reveal where they planned to live, but presumably it will be conveniently located near a bar where the happy couple can spend their days watching Chicago Cubs games. Congratulations, I think.

State Sen. Ernie Chambers lost one this week. Chambers, as you may remember, challenged the legislature's practice of hiring a chaplain to open each session with a prayer. The U.S. Supreme Court, in a 6-3 decision, decided that hiring a chaplain was not against the Constitution.

If that's the case, it should also be possible to hire an atheist to talk to legislative bodies about why people should be atheists. After all, fair is fair.

Retrospective

American odyssey: John Ford and the western myth

First of two parts.

"When the legend becomes fact, print the legend" is an old saying attributed to newspapermen during the days of the American west. It reflects as well as anything the reverence accorded the western tale, novel, and movie by generations of Americans.

It's tempting to argue that in the modern age Americans are too sophisticated (or unsophisticated?) to believe in the western myth. The decline of western literature, the lack of western television shows and films are offered as conclusive evidence.

But Americans are still fundamentally optimistic people. They believe good always triumphs over evil, that hard work always pays off, and most significantly, that we are fundamentally good.

With those rock-ribbed beliefs in hand, certain myths have developed since the founding of the republic. And why not? It's far easier to believe in myth than reality.

We know that the American Indian was more than the "noble savage" we were brought up to believe — he wasn't always crazily killing white people. He tried to defend his land and culture from rape, which is something white Americans would normally applaud.

In addition, a significant number of cowboys were black and, as we have since learned from historians, many of the so-called "good guys" myth created (Buffalo Bill, for example) were in reality crude and racist, unmotivated by honor.

Ford

It's not my purpose to argue that myths die hard. On the contrary — myths are essential and instructive. Not because they are simply stories and legends handed down from generation to generation, but because they tell us

something about the psychological motivations of people. In short, they reveal to us what we are.

In this century, perhaps no one understood the western myth better than film director John Ford. While many consider his western films merely pleasant diversions, as a body of work they are a thorough exploration of the genre — complete with the sheer beauty of the land, the importance of ritual, the values of patriotism, and an overriding sense of irony.

That may strike some as too much. Ford, after all, relied on simple, often repetitive plots and themes in his westerns. Film critic Andrew Sarris argued more than a decade ago that high-brow critics wrote Ford off some time after the release of "The Grapes of Wrath" (1939).

They considered his westerns and some of his "serious" films as hopelessly sentimental paeans to an America they liked to trash.

They liked "Wrath" more because of its theme than its style. The movie is probably one of the three or four American films people simply like to watch. The "quiet camera," as one critic called it, is so perfectly evocative of the plight of the Joads and other Dust Bowl refugees that even today the simplicity of the film sort of leaves you limp, especially compared to multi-million dollar special effects productions.

Many critics, however, chose to ignore this visual style in Ford's westerns. The genre was too palpably middle class and lowbrow to merit serious attention, in their view. Although respected by colleagues like Orson Welles and John Huston, Ford was relegated to the intellectual dung-heap by some critics.

It took modern critics and filmmakers to re-discover the Ford westerns. Along with Sarris,

director Peter Bogdanovich is usually credited with starting an informal Ford renaissance in the 1960s. Although there isn't a consensus, many younger critics and filmmakers consider Ford's obscure 1956 western, "The Searchers," his best film.

There are two primary elements in "The Searchers": ritual and irony. It's important to briefly explore how these elements were conceived by Ford in previous westerns.

Values

In "My Darling Clementine" (1946), the dance of Wyatt Earp and Clementine Carter on the foundation of a new church reaffirms the values of those who have traveled west. The importance of community, church and law are celebrated.

Critic Thomas Schatz argued that through the dance Ford manages to convey the triumph of man over his environment (in this case, the expanse of Monument Valley, Utah, where nine Ford westerns were filmed). Much of the sequence is shot from low angles that juxtapose the players against the sky.

Similarly, John Wayne in "Fort Apache" (1948) reaffirms the role of the cavalry in preserving society. Col. Thursday, played by Henry Fonda, has stupidly and deliberately provoked a bloody confrontation with Indians much to the disgust of Wayne, whose role is mediator between white man and red man.

And yet in a sequence so typical of Ford, Wayne reverently takes command of the troops after Thursday is killed in the battle, and pledges to continue their job as defender of civilization. It wasn't the last time Ford ended a western on a ironic note.

Many critics accuse Ford of using ritual for corny effect. And it's true that some of the

dialogue in Ford films seems unbelievable to modern audiences; it's also true that comedic elements in his films are often overplayed or strained.

But ritual becomes significant through the single image, what film theorists call the *mise en scene*. Through use of the quiet camera and unobtrusive editing, Ford lets the viewer experience images both for their poetic beauty and psychological meaning. In so doing, the viewer becomes part of the western myth Ford is recreating.

And so Ford took to heart one of the first things he learned about making movies: D. W. Griffith's dictum, "My purpose is to make you see." Ford recognized that myth is a shared experience, and in "The Searchers" he came to the uncomfortable conclusion that in an increasingly complex society myth is inevitably destroyed.

Like Willa Cather, who inveighed against the corrupting influence of an increasingly materialistic culture, Ford laments the passing of the western myth he, like many Americans, believed in. And not because he was impressed with stereotypes of Indians or exaggerated exploits of cowboy heroes.

For Ford, western myth reflects the psyche of America. His odyssey through the western film reveals many noble sentiments and motivations (the "Cavalry Trilogy" of the 1940s, for example), but it ends with the bleak, despairing vision of "The Searchers."

And it is ironic that Ford, so often denounced as a sentimentalist, chose to cast no less an icon than John Wayne to help explode the myth. "The Searchers" is proof that Ford developed a truly original American art form — the western film.

—WHITCOMB

Corporate cash may threaten academic independence

By MAXWELL GLEN
and CODY SHEARER

Washington — Don't look now, but the days of the wonderfully innocent, absent-minded professor may be gone.

Corporate America now underwrites some \$200 million worth of scientific research in our university laboratories. It seems many of our once-detached scholars are turning into shrewdly-minded Daddy Warbucks-in-lab coats.

Examples abound of big business' recent efforts to tap the intellectual wellhead on campus. Exxon plans to spend between \$7 million and \$8 million over the next 10 years at the Massachusetts Institute of Technology alone for studies of new ways to generate usable gas products.

Meanwhile, computer and engineering experts at Pittsburgh's Carnegie Mellon University, backed by more than \$5 million from Westinghouse and Digital Equipment Corp., have formed a "Robotics Institute" to offer research on the automated factory of tomorrow. And Du Pont and Monsanto have invested millions in recombinant DNA research and other biotechnological activities at Harvard and St. Louis' Washington University. The list of big time corporate-academic marriages goes on and on.

Upon first glance, the renewed spirit of cooperation between the industrial and scholastic worlds may seem downright patriotic. Industrial witch doctors have long argued that improved research activities can help America "reindustrialize" itself and sustain a dominant position in the world.

Moreover, with university enrollments dropping and the federal government retrenching, faculty members and their assistants are understandably willing to consider corporate stipends for their laboratory and consulting services. In fact, almost 90 percent of all professors in high-tech departments have extramural arrangements of one sort or another with commercial business.

Yet, the federal government still pays for approximately 80 percent of all university-based research. Most of the fixed costs — faculty salaries and equipment — are already spoken for by the time industry comes into the picture. Corporate dollars, in other words, go an extraordinarily long way in directing research priorities.

But perhaps the more significant question is whether professors or the public realize the extent to which academia is becoming just another corporate subsidiary.

In their book, "The Regulation Game," Bruce Owen and Ronald Braevtigan warn businessmen that co-optation of aca-

demics with research grants and consulting arrangements "must not be done too blatantly, for the experts themselves must not recognize that they have lost their objectivity and freedom of action."

Taxpayers are similarly blinded by the undue credibility carried by the mere names of some research centers.

Indeed, public objections to corporate-academic marriages have been largely stifled, if not completely ignored. While more prescient academicians such as Harvard president Derek Bok are finally confronting some conflict of interest questions, leaders of Stanford University's unusual conference on the corporate connection closed their meeting to the public. Labor, consumer, and environmental groups, which have been slow to suggest how universities' resources could be put to better use, have been rarely seen or heard.

Let us forget, generations of public support have created and sustained our university system. We might be running the risk of selling off our investment to the highest bidder.

From the student's perspective, the corporate campus takeover may be barely noticeable. But when most professors begin wearing pin-striped suits, and curtail their office hours, it may be time to take another look.

Field Newspaper Syndicate

Powers says '60s were 'agonizing, emotional' times

(Continued from page 2)

Along with Powers, who was "just in on the planning," BLAC plotted to seize the chancellor's office and present him with a list of demands.

"It was planned to be a peaceful takeover, like Gandhi," said Powers. On the morning of Nov. 12, 1969, BLAC did indeed seize control of the office and refused to leave. The rag-tag army of protestors had support among white ranks as well, but for reasons other than pure principle, said Powers.

"Nothing was going on UNO," he said. "Finally something was going to happen and everybody wanted in on it."

A few were interested in the principle of the BLAC action, but it appeared that most were caught up in the activity, the excitement of actual protest.

'Always somebody'

"They were all sitting down in the hall singing and somebody had a guitar. There's always somebody with a guitar, just like on TV. There's always gotta be a guy with a guitar. Nobody knew what was going on, but we knew we wanted to do something."

It turned out that the BLAC takeover was more than just "something." "The power shifted right after that," said Powers. The administration transferred control of student fees over to Student Government as a result. Now they had bargaining power, power of which Powers later was to make good use.

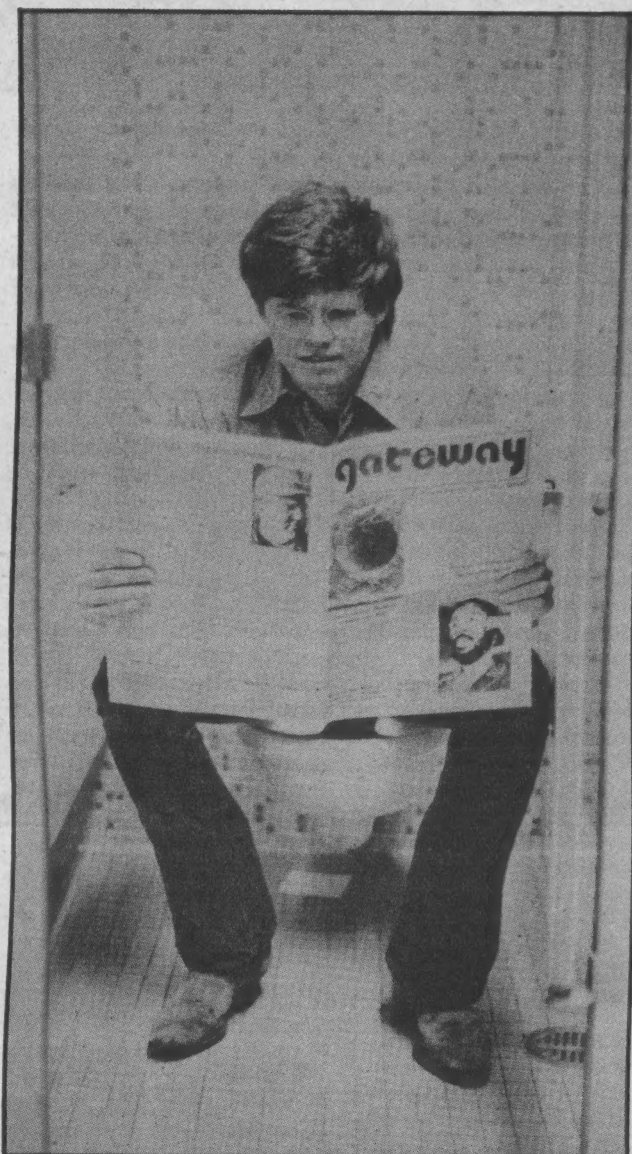
"The administration was scared," said Powers. "It was like, 'Watch out because Danny Powers and a thousand hippies are gonna come down and take over something.' I was used a little bit as a scare guy."

One incident which occurred shortly thereafter never received much attention. "We took over another building (Student Center), but that never got any publicity because the administration surrendered because we refused to leave — they had to let us stay. That was one of the smartest things they ever did, to cover that up, to mellow out and not get any bad publicity for the university."

Although all of what has been described seems enough to have kept any news editor on cloud nine, Powers considers his crowning achievement to be one which occurred while he was a bonafide, elected member of the Student Government establishment.

At the time, circa 1971, there were a few faculty members who wanted to eliminate UNO football. Powers, an extremely avid sports fan, caught wind of the plan.

Some of the faculty members had planned to propose to the Faculty Senate a resolution calling for the abolition of the UNO athletic program.



Breakaway

The politician . . . Powers in 1971, contemplating his role as a student senator.

In retaliation, Powers drafted a similar plan calling for the abolition of the UNO history department, a move designed to strike at the heart of one of the leaders of the anti-athletic

movement.

"That was my one stroke of political genius," said Powers, laughing. "They were amazed. They didn't know what to do. The plan was dropped."

Plastic

The next year, UNO lost Danny Powers. Some cheered. Some became bored. Along the way he made a lot of friends and quite a few enemies. One detractor once referred to him in a letter to the student newspaper as a "ten-cent, mealy-mouthed, word-spouting plastic hippie."

Powers can only laugh at such caustic comments. "I wasn't intimidated by these people. I was aware of what my rights were, and wasn't willing to surrender them. They thought that was radical."

Powers said he and his friends could never fancy themselves radicals, especially when David Rice, whom Powers described as "an avowed Communist," called members of Powers' political circle FBI and CIA plants.

For all of the glory portrayed in most retrospectives, Powers thought the '60s were a difficult time. He doesn't view the '60s as "the good ol' days" as does his predecessor in this series, Dave Sink.

"Those were agonizing things. Those were emotional things. It's like trying to say, 'By God, that war was interesting.' I think it's more interesting to sit around and drink beer. It was not a fun time in a lot of ways. I was upset and angry when all I really wanted was to have a good time. It was no fun to be upset. Most people wanted to go to school and party, but this stuff was sort of forced down your throat. Your friends were getting killed. You had to do something about Vietnam. Because of that social conscience, we started to look at other things, too. You had to be serious."

Powers later graduated from the UNL Law School in 1976 and now works as an attorney handling divorce and other civil cases.

He doesn't exude a radical or hippie image. He said he is against gun control, is anti-abortion (although he still wrestles with a few fine points of the issue), likes Ronald Reagan, and is vehemently opposed to the Nuclear Freeze. Does that sound radical?

In legal circles he is known as somewhat of a maverick, but still he endures as a "feisty, Irish Democrat" who likes to have a real good time.

So, with Danny Powers now a respectable member of mainstream society, who is the enemy?

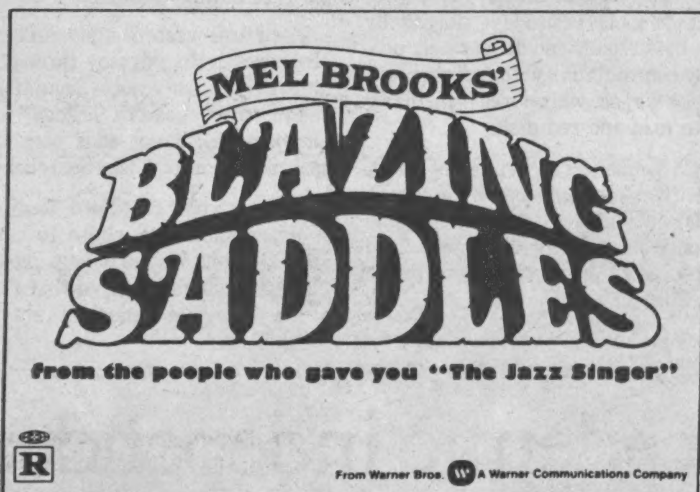
"I think the British are our real enemies," said Powers with a broad, enigmatic grin.

No questions asked.



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THE Gateway

Vol. XX, No. 1

Friday, July 8, 1983

Omaha, Nebraska

Newspaper seeks fall staff

by Future Stardom

Working at the Gateway "was my best college opportunity to put into practice what I had learned in the classroom," says Carol Schrader, KETV anchorperson, of her experience with the UNO student newspaper.

Many professional journalists, both local and national, have gained valuable first-hand knowledge while working at the Gateway. Such notables include: Schrader; Pulitzer Prize winner Paul Henderson, a reporter for the *Seattle Times*; *World-Herald* staff writers Larry King, David Krajicek, Dick Ulmer, reviewer Roger Catlin and *Omaha Sun* asst. managing editor Dave Sink.

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Schrader . . . a Gateway staff member for three years.

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Books

Music moguls' credo: 'I don't make culture, I sell it'

Writers investigate the politics and economics of rock

The lack of serious literature on rock music says a lot about the poverty of American intellectual life. Libraries are jammed with books about long-dead authors and artists. But regarding rock, which is today's most exciting forum for creative expression, the shelves are almost empty.

Of the few worth reading, two should be on your "must read" list. Both focus on the behind-the-scenes world of music making.

"Rock 'n' Roll Is Here To Pay" is a pioneering 1977 study by Steve Chapple and Reebee Garofalo (Nelson-Hall paperback). It is aptly subtitled, "The History and Politics of the Music Industry."

Beginning with the early years of radio, the authors document the forces involved in making the music they frankly acclaim as "the most important cultural expression in the United States today."

Chapple and Garofalo are radical-minded social critics. They have to be. As stated in their preface: "Power in the music industry is as elsewhere political power. This power has determined who got recorded and who got paid . . . This book tries to explain how power was concentrated in the hands of a few industry moguls."

That goal is reached in more than 300 well-researched pages that cover every major institution of the business, from the rag-tag rock press to decision making in opulent corporate boardrooms. For the most part, this is a world of big money operators whose credo was summed up by Dick Clark: "I don't make culture, I sell it."

Inner workings

All the big music powers — Warner Communications, CBS, RCA, Polygram — are described in detail: their sales and profits charted, their histories unraveled, and their inner workings probed. All from pressing plant to record rack. That's doubly important, the authors note, because these companies dominate the market and determine to a vast extent the products available to consumers.

On the other hand, small independent labels and producers have taken the lead at times. For example, the overwhelming majority of the best and most successful early rock 'n' roll records were made by this sector. That story is recalled, along with a more sordid legacy — racism — which persists today in segregated trade charts and radio playlists.

"The pillaging of black culture and mistreatment of black

musicians," write the authors, "did not begin with the sudden popularity of rhythm and blues in the 1950s. It has been part of the history of American music from the first minstrel shows through the present."

The weakest part of the book is, thankfully, reserved for the last chapter, which is almost an afterthought. Here the authors reflect on the possible revolutionary significance of rock, a potential that's been corrupted, they assert, by integration into consumer society.

"The process of selling records inherently co-opted both music and musicians by commoditizing (sic) them . . . The amount of artistic control given to acts does not change this process," they write.

This approach confuses the two clearly separate identities that cultural products have under capitalism, where creative expression is packaged and sold as a commodity. While its cultural role is constantly restricted by the profit-minded interests of big business, it is not thereby automatically negated. This is a battleground — the two sides are at war and neither has won.

A more in-depth treatment of these issues is found in Simon Frith's, "Sound Effects: Youth, Leisure, And The Politics Of Rock 'n' Roll" (Pantheon paperback). This study tackles the key problems in analyzing pop, and should be read for that reason alone. But Frith comes up with the wrong answers.

Bringing a sociologist's insight to bear, he writes: "I was sure that rock was the most interesting and encouraging of the contemporary mass media." His aim is to explain this vitality in view of rock's identity as a mass culture commodity.

In so doing, however, Frith launches a polemic against anti-mass culture critics, whom he charges have oversimplified corporate manipulation, and portrayed rock fans as mindless puppets.

'Too volatile'

For Frith, rock is important precisely because its audience actively determines its meaning, often to the dismay of record executives. "There is no moment, in fact, in which records are 'passively' consumed, simply used up," he writes. "Music is too volatile, carries too many meanings. It is actively consumed, used, in contexts of leisure and pleasure that are not easy to control."

This analysis swings to an opposite extreme from that of Chapple and Garofalo, emphasizing the music's freedom and unpredictability, and thereby allows for a grudging accommo-

dation with the record moguls. He adds: "Music can never be just a product (an exchange value) even in its rawest commodity form; the artistic value of records has an unavoidable complicating effect on their production."

To capitalists, however, music can never be anything but an exchange value. That is the very definition of a commodity. On this level, cars, records, and toasters ovens are all strictly equivalent, despite their many different uses — and "meanings" — in the eyes of consumers.

Warfare

By glossing over this problem, Frith blinds himself to the tyrannical demands stemming from the profit drive of record companies and nightclub owners — a truly brutal warfare that drives ranks of talented performers out of activity, almost as soon as they grab a guitar.

Instead, he interprets business behavior in terms of its response to the "volatile" needs of consumers. This reduces the harrowing power of the music brokers to one of trying to control the process of creation taking place in the audience's mind — its ideology — in order to better market its product. That is like saying the reason Detroit can't sell cars is because it misjudged buyers' mentality. Never mind the real, material roots of economic breakdowns.

To get a proper grasp of rock and the tensions that inform it, we have to see its dual identity as both a unique, creative expression and a big flashing dollar sign — together, at the same time, wrapped up in the same piece of black plastic or live stage performance. We also have to see that, far from a peaceful or even grudging coexistence, these opposite identities are engaged in a violent struggle.

Even for Frith, the demands of the system boomerang in his final chapters, where they appear as the structures of work and leisure which are imposed on people, and which determine the uses they make of music entertainment. "Leisure, from this perspective, is not really free time at all, but an organization of non-work that is determined by the relations of capitalist production."

Frith actually ends up with a more negative vision of the modern world than the anti-mass culture critics he condemns as overly pessimistic. Still, "Sound Effects" raises a number of burning issues crying out for a long overdue debate.

—PETER TITUS
©1983 Analyzing Pop

Yesteryear

The First Annual F. Scott Fitzgerald Memorial Bar Crawl and General Dissipation will be held on July 31 and continue until January 31. All entrants must be published writers or journalists, but unpublished Princeton dropouts

are also welcome. Entrance fees shall be 50 cents. Self-made applications may be turned in at *la Gateway* office. All profits from this event will be used to buy typewriter ribbons for *la Gateway* staff. The ribbons will be presented

during the bootlegging portion of the festivities.

* * * * *

I haven't been a regular reader of fiction for the last few years. I think it has something to do with an English literature course I took for my

major a few summers ago. I had to read my brains out, and at that, I still have an incomplete. However, I did enjoy reading *Grain of Sand*, the literary anthology of the UNO campus . . . (A) story takes place in, of all places, Omaha,

Nebraska. What is worse, it deals with the University of Nebraska at Omaha. For those who read fiction as an escape from this godforsaken place, a warning: skip it . . . Editor David Levy is certainly to be commended for his selections,

for they portray an unusual sense of universality. On the other hand, he deserves 30 jabs with a blunt pencil for failing to rid the book of its many typographical errors . . .

—C.K.
July 6, 1973
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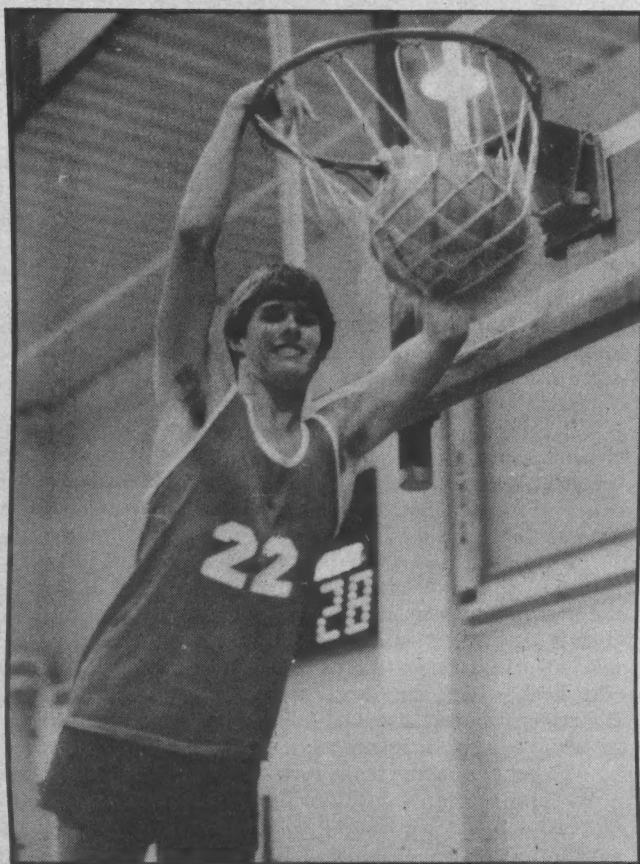
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Phi Slamma Jamma?

Jason Sealer is only in the ninth grade but he can already demonstrate a good working knowledge of what to do with a basketball at coach Bob Hanson's basketball clinic.

Linda Shepard

Recruiters overcome lack of money; lure top wrestlers to UNO program

By ANNE SEELEY

What goes through the mind of a possible wrestling recruit when deciding on what college he will attend? Shawn Knudsen, a UNO recruit for the 1984 wrestling team said, "A school with high academic standards and a good overall wrestling program is what made up my mind on attending UNO."

According to assistant coach Harry Gaylor, recruits are looking for a college with high academic standards, a nationally recognized wrestling program, good wrestling facilities, a competitive schedule allowing them to excel, and coaches who are willing to help them reach their potential.

Does UNO match the aspirations of these young recruits? According to head coach Mike Denney, UNO offers an excellent academic program, second to none. Gaylor said, "The only other Division II school with a wrestling program like ours is Cal State-Bakersfield."

This coming year UNO will have a wrestling club with seven coaches compared to five last year. The coaches are: Denney and assistants Gaylor, Royce Oliver, Ryan Kaufman, Bill Wofford, Mark Rigatuso and Greg Wilcox.

The main challenge facing UNO, Gaylor said, is "money." The difference in recruiting on the national level as compared to the Division II school is they have the money to fly recruits in to visit with them, and fly out to watch recruits compete. We do not have the ability to do either... the big scholarship wrestlers that wanted to come to UNO and work with us can get a free ride somewhere else, and we can't offer that."

Another challenge facing UNO is that the school is a commuter campus. It does not offer dorms and the atmosphere is different from other campuses the recruits will visit.

According to Gaylor, UNO recruits 10 to 15 wrestlers per

year. This year there will be 14 new wrestlers. The search for possible recruits was begun last spring. Denney and Gaylor do the main job of recruiting, though the other assistants also help at times.

Last spring a list of 100 recruits was narrowed to 70 by looking at the recruits' desires and the advantages UNO could offer to them. These desires include such things as scholastic achievement, recommendations from high school coaches, wrestling ability and overall attitude.

The remaining 70 are contacted through what the wrestling department calls a package. This package includes information on UNO's academic program, wrestling program and the city of Omaha.

Denney and Gaylor visit wrestlers in Nebraska, Iowa, South Dakota and Kansas. While visiting, they talk to wrestlers and watch them compete. Then the recruits are selected.

The potential of the recruits this year is very promising, according to Gaylor. "To be quite honest with you, these recruits have more experience at where they're starting from than our national stars when they came in," he said.

Even with a lot of natural ability, the switch from high school to a college program takes some adjustment on the part of the recruit. "A love for the sport of wrestling is very important," said Gaylor.

After having recruited another bumper crop of wrestlers, the UNO coaches have no plans to relax or take it easy. "I cannot anticipate that we will slow down our intensity to have a national title and a nationally competitive program. We are caught in a bind financially, but we will continue to work over those financial limitations. I can't see us slowing down any," Gaylor said.

Comment

By KEVIN COLE

Midway through the season, major league baseball is fond of pausing to look back upon its past and present glories. The vehicle for this retrospective is the annual All-Star Game, which was played Wednesday in Chicago.

While baseball honors its heroes, I will take the opportunity to look back on the first half of this season — especially the players who are all-star caliber but didn't make the squad and those who did but shouldn't have.

Each year the fans vote for the all-star selections. This system works about as well as any yet devised, but of course it's not perfect.

This year's candidate for most undeserving player to make the All-Stars is Reggie Jackson of the California Angels. Jackson was suffering through a miserable first half of the season, with an anemic batting average, when the fans voted him the No. 2 American league outfielder with more than 1 million votes.

One player who is having a spectacular year, yet only finished fifth in the voting, is third baseman Wade Boggs of the Boston Red Sox. Boggs, whom Ted Williams calls the next great hitter in baseball, is simply tearing up the league with a .362 batting average and leads the league in hits.

Aside from counting the individual honors that rain down upon the players, the halfway point of the season is a good time to evaluate the divisional races. It should be remembered

that last year the teams that were leading their divisions at the break were the eventual champs in all four races.

If that were to hold true this year, baseball might be set for the first all-Canadian series. Montreal sits atop the National League East, a game-and-a-half over Philadelphia. And Toronto holds a one-game lead over Baltimore in the American League East.

More surprises: Atlanta, making a late charge before the break, now leads L.A. by one game. In the meantime, Texas continues to play out of their tree by leading the California "millionaires" by two games. Doug Rader has got to be the manager of the year in major league baseball no matter how they finish.

So far this year, the best and worst trades both involve players with the last name Hernandez. My nominee for the best trade (for both clubs) is the deal that sent Dick Ruthven from the Phillies to the Cubs for Willie Hernandez. This trade worked well because the Cubs gained a valuable starter with good control and Philadelphia received a fine reliever.

The worst trade is obvious to those who follow baseball. Keith Hernandez, a gold glove first baseman and perennial batting title contender for St. Louis, was swapped for pitchers Neil Allen and Randy Owensby of the New York Mets. Allen has won three games for the Cards, but with all the seasons Hernandez has left to play, Whitey Herzog will rue that trade more

than once. The Mets, on the other hand, couldn't be happier and are saying so publicly.

The first half of this season has already seen the Steinbrenner-Martin show break into the same old song and dance routine aptly titled, "Which way you going, Billy?" Big George seemed on the verge of once again firing Martin only to change his mind when the Yankees started winning again.

For controversy, baseball commissioner Bowie Kuhn made his lame-duck presence felt when he fined Dodger pitcher Steve Howe \$57,000 — the largest fine in baseball history. Howe is a second-time drug abuser and the commissioner wants to make an example of

him.

The commissioner's logic is obvious if misguided. A player will receive sympathetic understanding the first time he makes a mistake, but there is no sympathy the second time around. The question arises: Will these harsh measures prevent other ball players who relapse from seeking help? Maybe Bowie thinks he can win the hearts of the owners by publicly taking the cane to a bad boy.

Now, as the second half of the season gets under way, it's time to sit back and enjoy the show again. As my favorite announcer would say, "Holy cow, is this game exciting!" Take it away, Harry.

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